





Château de la Messardière, Saint-Tropez 2020
Photo: Mart Engelen

Brigitte Bardot, Saint-Tropez 1958
Photo: Edward Quimm

*View from The Riviera Suite at
Château de la Messardière, Saint-Tropez 2020*
Photo: Mart Engelen

Not Vital, Sent, Switzerland 2021
Photo: Mart Engelen

*Lino enjoying a morning drive in the
Suvretta House Bus, St. Moritz 2021*
Photo: Mart Engelen

Fritz Kaiser, Porsche 550 1550 RS Spyder 1956
Photo: Mart Engelen

Julian Schnabel, S-Chanf, Switzerland 2020
Photo: Mart Engelen

*Richard Burton leaving Nightclub
GreenGo of the Gstaad Palace, 1970's*



#59 Magazine

EDITOR’S LETTER

When this issue comes out, we will all have been experiencing surreal and unprecedented times for almost a year. One moment I was able to travel and work and take photographs and then two weeks later my whole planning fell apart because a country closed its borders and it seemed it would be impossible to shoot material for this new issue. Nevertheless, by keeping alert, I was able to travel when necessary so that I could present you with places which, for me, represent ‘safe havens of tranquillity’ in these uncertain times.

I travelled to three of the most beautiful and iconic properties in Switzerland, the Gstaad Palace (aka ‘The Palace’) in Gstaad, and the Suvretta House and the Grand Hotel des Bains Kempinski in St. Moritz. Three unique hotels which have in common a location amid the dazzlingly beautiful nature of the Swiss Alps and each of them excels in offering every guest unparalleled service, discretion, wellness and cuisine.

I had the pleasure of meeting up with world-renowned artists Julian Schnabel and Not Vital in person and not by ‘Zoom’ to talk about their recent work, exhibitions and life in these uncertain times. I also visited the extraordinary ‘The Heart Has Its Reasons’ exhibition of works by Louise Bourgeois that Hauser & Wirth brought to the Swiss Alps at the Tarmak 22 space in Gstaad.

I travelled on to the South of France to highlight the Château de la Messardière, a majestic nineteenth century hotel on the outskirts of Saint-Tropez, with its stunning panoramic views spanning both Provence and the Riviera.

And last but not least, it was a privilege to be invited to the legendary Bernina Gran Turismo; a high-speed, regularity hillclimb event for rare and exceptional cars along one of world’s most spectacular roads. I hope you will enjoy this issue.

Mart Engelen

Contents

ART

Art at high altitude

Louise Bourgeois
‘The Heart Has Its Reasons’
Hauser & Wirth brings one of the most celebrated artist
of the twentieth century to the Swiss Alps

24

PORTRAIT & INTERVIEW

Trees of Home (For Peter Beard)
World-famous artist and film director Julian Schnabel
talks about his latest ‘plate paintings’ exhibition at his
son’s Vito Schnabel Gallery in St. Moritz, his love for the
Engadin valley and life in these unprecedented times.

14

Not Vital

‘I am constantly searching and finding,
so that I am able to bring my SCARCH projects to life’

30

TRAVEL

Château de la Messardière
A 19th- century castle perched on a quiet hillside
overlooking the Bay of Pampelonne

4

Alpine Stories

Gstaad Palace
This majestic fairy-tale Palace is one of the most
famous resort hotels in Switzerland

42

Suvretta House St. Moritz
This giant landmark is a safe haven of tranquillity
since its opening more than a century ago

50

Kempinski Grand Hotel des Bains St. Moritz
Standing in front of this gigantic iconic building in a
winter wonderland, you really feel you have landed in
a picture-perfect location in a Leo Tolstoy novel

58

Bernina Gran Turismo 2020
This hillclimb race on one of world’s most iconic roads
has enjoyed the highest international reputation for years
and is considered one of the best events worldwide

64

Chateau de la Messardière

The Château de la Messardière, just five minutes from the heart of Saint-Tropez, offers magnificent views over the Bay of Pampelonne. Situated high above ten hectares of pine forest, the hotel's captivating gardens are filled with sights and scents that pay tribute to the golden age of the Riviera. Guests can enjoy a home-away-from-home atmosphere in this peaceful sanctuary and revel in the warm climate in the almost Olympic-size pool. The Château de la Messardière joined the LOV Hotel Collection last year and this year will become part of the group's prestigious Airlles collection of hotels. Also last year, the hotel began an extensive renovation, which will be carried out over three winters. As my last visit to this icon was almost a decade ago, when I arrived I immediately noticed the first results of this restoration, overseen by interior architect Christophe Tollemer, which is bringing just the right amount of modernity to the château. I had the pleasure of staying in the opulent Riviera Suite which offers glorious panoramic views from its immense terrace. The hotel shuttle will take you to the world-famous Pampelonne beach, a few hundred metres away, where you can enjoy a splendid lunch with your feet in the sand at the hotel's landmark Jardin Tropézina restaurant, which has also been renovated as part of the reorganisation of the Ramatuelle coastline. I can't wait to go back.

TEXT AND PHOTOGRAPHY BY MART ENGELN
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Pool, Château de la Messardière, 2020



Terrace of restaurant L'Acacia,
Château de la Messardière, 2020

View of the garden, Château de la Messardière, 2020



Château de la Messardière, 2020



Indoor pool of the Spa Valmont,
Château de la Messardière, 2020



Brigitte Bardot, Saint-Tropez 1958



Brigitte Bardot "Et Dieu crea la femme", Nice 1956



Brigitte Bardot and friend sun bathing near her home 'La Madrague', Saint-Tropez 1961



View from The Riviera Suite at Château de la Messardière, Saint-Tropez 2020



ART

at high altitude

In recent years, we have seen that the art world has increasingly discovered elegant ski resorts. We can definitely speak of an accelerating cultural renaissance. This winter and spring, exhibitions have been mounted by top galleries like Hauser & Wirth, which is showing Louise Bourgeois's monumental sculptures at the unique Tarmak 22 space in Gstaad, while in St. Moritz you can enjoy Julian Schnabel's latest 'plate paintings' in an exhibition called Trees of Home (For Peter Beard) at his son's Vito Schnabel Gallery or see a selection of works by British artist Damien Hirst from his Mental Escapology exhibition, including a 12-foot sculpture called The Monk, which has been installed at the centre of the frozen Lake St. Moritz. And all this is, of course, combined with the spectacular beauty and bright sunshine of the Swiss Alps. The Engadin valley has always had a creative edge, with local artists such as Giovanni Segantini, Alberto Giacometti and Not Vital spanning both time and mediums. But over the years it has also attracted world-renowned artists like Julian Schnabel, Jean-Michel Basquait, Gerhard Richter and Richard Long, who came—and still come—to the Engadin to create new work. Undeniably, the legendary Swiss art dealer Bruno Bischofberger, who, with his vision and love of art, was the first to open a gallery in the town, back in 1963, is one of the people who have made St. Moritz what it is today.

Photographs and text by Mart Engelen

LOUISE BOURGEOIS
JULIAN SCHNABEL
DAMIEN HIRST
NOT VITAL

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JULIAN SCHNABEL

World-famous artist and film director, Julian Schnabel, talks about his latest 'plate paintings' in the Trees of Home (For Peter Beard) exhibition at the Vito Schnabel Gallery in St. Moritz, Switzerland, his love for the Engadin valley and life in these unprecedented times.

Mart Engelen: I have just seen your latest 'plate paintings' in the Trees of Home (For Peter Beard) exhibition at your son's gallery in St. Moritz. Please tell me more about them.

Julian Schnabel: Well, Peter Beard was a very close friend. I knew him for forty years; maybe longer. And he was my neighbour in Montauk. After I had made the film 'At Eternity's Gate', Peter had a stroke: he could still communicate but he couldn't really speak the same way that he did before. Anyway, I was over at his house during the summer a year ago. We were talking in the backyard; he had seen the movie and had marked-up some pages about these trees in a book about Van Gogh. But he couldn't find the book. He was very, very frustrated that he couldn't find the book that day. And I never saw him again. He died in March this year, before the summer. He wandered off in the woods and died out there—in the woods. His wife, Nejma, later found the book with the pages folded back. And when she showed me those pages, I remembered I had been to that place. There were trees that were in the film, and there were trees that I had seen and there were trees that were in those photographs. So I thought, well, I never saw him again but I am going to make a painting of those trees for him. Before the summer, I had these plate panels. I didn't paint over all the plates the way I did with the Rose paintings. I left them open because I thought that if I painted the trees with their dark kind of silhouettes on top of that surface, they would sparkle like light, like the sunlight hitting the ground or the light that was in the sky.

ME: Was it an avenue of trees in St Rémy de Provence?

JS: Yes, exactly!

ME: So, you didn't see Peter again. But did he eventually find the book before he passed away?

JS: No, it was Nejma who found it later. And you know they live less

than two miles from me in Montauk so we would see each other quite often. But it was great that she found the book and I just wanted to do this for him. You know, we loved each other. He was crazy but also very particular and extreme in his own way. But you know we never had an argument in all the years that we knew each other. It was a pleasure even when we didn't agree about anything.

ME: I had the pleasure of meeting Peter for the first time back in 1997, when I had just moved to NY. He did indeed have a unique personality and was very funny. How many Trees paintings are there?

JS: There are six. After making the Van Gogh film, I started to make portraits that were based on the paintings I made as props for the movie. So I made a painting of Willem Dafoe based on one I had made of Willem for the movie. Van Gogh used to make paintings of his paintings so I proceeded to make a series of portraits including fifteen of them are Van Gogh, three are Velasquez, three are Caravaggio and three are Frida Kahlo. The idea is portraiture and painting people who are dead but with live models being those people. My son, Cy, posed as Velasquez and Oscar Isaac posed as Caravaggio. So Willem poses as Van Gogh. Then I decided to paint Van Gogh as Van Gogh, Caravaggio as Caravaggio and Velasquez as Velasquez. I painted Cy, thinking I was going to paint the Christ of Velasquez but when I started to do it, it looked more like the dead Christ that Titian painted. So I painted my son Cy as Christ. But you can see them all in the new Taschen book. Anyway I guess that in a sense the trees are a continuation of these because they were a sort of surrogate for Van Gogh. The trees are a bit like portraits. They accompanied him in his journey down there in the South of France. They were witnesses and characters. Nature was a character in the movie and I think that the trees are characters: personifications really.

INTERVIEW AND PHOTOGRAPHY BY MART ENGELEN

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Julian Schnabel
Trees of Home (for Peter Beard) 6, 2020
Oil, plates, bondo on wood
72x60x12 inches (183x152.5x30.5cm)

ME: Well, it’s a beautiful homage to Peter.

JS: Thank you. That’s why they are called ‘Trees of Home (For Peter Beard).

ME: By the way, how did you experience this wonderful year 2020?

JS: Well, I think that I have been more privileged than most people because I can work by myself. In the course of this year, my wife Louise and I worked on two scripts. We rewrote a script for ‘The Perfume’ that I wrote seventeen years ago and one for this book ‘In the Hand of Dante’ by Nick Tosches that I wrote eight years ago. Martin Scorsese will be the executive producer. I don’t know when we will shoot them but we will do it some time.

ME: So the first script is based on the book ‘Le Parfum’ by Patrick Süskind?

JS: Yes, I wrote the script years ago and it didn’t happen, so I made ‘The Diving Bell and the Butterfly’ instead.

ME: So you have been very busy...

JS: We wrote those things and then I made paintings. I had a show in New York that opened on March 5th and closed on the 7th because of the pandemic. But I didn’t care about it being open or closed. I saw how they were hanging there and over the course of the summer I made some other paintings. In September I had another exhibition at Pace, just up the street. Just changed it around a little bit and it was up. You can see this stuff online.

ME: I have seen it online. These paintings are totally different. What are they about?

JS: They are paintings on this material that I found in the jungle in Mexico: coverings at food markets that have been burned by the sun so just responding to what is in the material. I was working on that and then I was working on some other paintings out in Montauk. So I painted quite a few paintings. Obviously I was very disturbed that Donald Trump was the president. I was very anxious about all that because I think he is an idiot. Not even that. He is beneath contempt. I mean he is really a destructive force. It’s amazing that people let him do anything that has an impact on other people. But that being said, the day he lost the election I made these paintings of roses called ‘Victory’. And they are very different. Obviously I started painting the roses on Van Gogh’s grave but they were beach roses that grew in the trees near our house. They were pretty optimistic even with this world on fire. So I had a different kind of experience. I had a nice productive summer of painting. I didn’t come to New York until a week ago, so I had been out there in Montauk since March. And Vito wanted to show the Trees paintings up here. He was not there; he would have gone into quarantine but as I’d arrived a couple of days earlier I didn’t have to do that so I was taking care of the gallery. I mean I just hang the paintings and Sara does the work. I didn’t have an opening. I mean, it was open; but I don’t miss that either. I am not interested in openings. I am old enough, I guess. When you are young you want a lot of people to show up, you know. And basically this place here, I don’t want to say where it is. I mean on the one hand I never like to say where I am going or what I am doing because I don’t want to see a bunch of people. Ladina Florineth owns this place; there are seven rooms. It’s very beautiful and she taught me how to ski in 1979, so we have known each other for all these years and we are great friends. We come here pretty much every year. It’s like coming home for us. I can also work here in a building a couple of houses down. I painted some of the Rose paintings here in the snow. We actually don’t go into St. Moritz very often, we stay here. Take a walk by the river. In a sense, waiting out this pandemic. I mean I was in Montauk most of the time, and in New York City. If you are walking on the street, you hear people talking. You don’t notice that when you are out in the country. You are not hearing all this stuff and you can just hear what’s going on in your head, if it doesn’t drive you crazy. It’s a real privilege to be out there and to be able to breathe. Many people that live in the city—they can’t

go outside, they’re in an apartment. And that’s difficult. I was very privileged to be out there.

ME: Same here. We stayed in Biarritz for part of the lockdown, and it’s really nice to be in the open air. Surfers were able to do their thing. It’s so different.

JS: Well, you also know Biarritz is the surf. And the land formation is very much like Montauk. I surfed all over that territory.

ME: Oh yeah?

JS: Yes, Bidart, Guéthary. And my son, Cy, surfs over there. And he was opening his space in San Sebastian. You should interview him; he is beautiful. He’s so smart and he writes about the things he is interested in. He’s not really a businessman, he’s rather a curator. Just an art-lover.

ME: With pleasure, I will certainly visit him when I am back in the Basque country. Now, my last question, what does Engadin mean for you?

JS: Well, you know, the thing is that I met Bruno Bischofberger in 1979. He saw a painting of mine in New York; my first plate painting ‘The patients and the doctors’. So I used to come up here and paint at Bruno’s house. Jean-Michel [Basquiat] also worked up there. He had built a studio next to his house. And we skied then and it became a certain home-away-from-home, I had a lot of friends here that I just knew over the years. So for Vito (Bruno is Vito’s godfather) and the fact that Vito has a gallery there (it’s Bruno’s gallery, you should say the Bruno Bischofberger gallery), now it’s the Vito Schnabel gallery. He took it over and I think Bruno was very proud that he could do that. It was, it felt very familio. Vito grew up here with many people that are grown-ups too now. They’re a community of people that he has known since he was a kid. And for me, I am not particularly social or whatever, but I come here and like to stay down here. It’s familiar. You know that in 1990 I had an open air show of fourteen sculptures at Chantarella.

ME: So it’s a very good place for inspiration over here...

JS: Well, I like things simple. You know I can get up, walk next door, do something. Ladina is a great cook. It’s just us, Louise, my wife, our dogs and Ladina. I like it quiet and, also now, it’s kind of convenient in a sense because people should not be congregated. I don’t miss that. It will be very nice when this is over but I think, I hope, in this case that people will learn from what happened. People are so damn busy all the time. Forget that. We have been forced to be with our families, all of a sudden you realise what’s really important. Everything gets more simplified. But I have been very, very lucky and privileged throughout this process that I was able to work. I didn’t feel impaired in any way but I’m very troubled by the situation in the US. I think the country is a f... mess and that guy is just an incendiary creep. He doesn’t care if people get killed. There are civil servants being attacked for counting ballots. I mean people that just did their job. And these horrible Republicans won’t stand up and say; you know what, we were wrong. This guy is a liar. Go home and take care of your family. Don’t fight with these other people.

ME: Definitely! Apart from his lies and fake news, I think he is the worst example for younger generations who are already on their virtual platforms and don’t even know what the real world is anymore.

JS: Indeed. It’s very disturbing. By the way, Biden is a good man. He wants to re-enter the Paris accords. He has an American-Indian woman who is in charge of the lands, etc.

ME: So there is hope?

JS: I am very hopeful. It’s going to be rough but the fact that this creep doesn’t want to leave... they’re gonna have to pull him out, kicking and screaming. But he is going!

ME: Thanks a lot, Julian, for this conversation.

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Studio Julian Schnabel, behind on the right wall
a portrait of his friend Dennis Hopper, New York 2014

Julian Schnabel
Exhibition 'Trees of Home (For Peter Beard)
Vito Schnabel Gallery - St. Moritz
Dec 19, 2020 - apr 4, 2021



Julian Schnabel, S-Chanf, Switzerland 2020



*A late afternoon in Sils Maria, Switzerland 2020.
Above: Friedrich Nietzsche haus in Sils Maria and the entrance of Villa Laret (owned by Olga Spitzer),
this is where Anne Frank and her family often stayed when they went for a holiday in Switzerland.*



*Anne Frank Wind sculpture: 'Sils Maria – an island of peace'
by Paul Gugelmann, Sils Maria 2020*

Louise Bourgeois

The Heart Has Its Reasons

This winter, Hauser & Wirth brought the work of one of the most celebrated artists of the twentieth century, Louise Bourgeois, to the Swiss Alps. Available to experience at the exhibition space Tarmak 22 in Gstaad and online, the exhibition takes its title from Blaise Pascal's well-known phrase, 'the heart has its reasons of which reason knows nothing.' Bourgeois studied mathematics and philosophy at the Sorbonne, Paris, and wrote her thesis on Pascal; but the death of her mother in 1932 eventually led her to abandon these studies and turn to art making. Yet she remained a Pascalian, so to speak, in her belief that there is something in our emotional and psychological experience of the Other that eludes, or transcends, rational explanation. For Bourgeois, this relationship to the Other is a complex arrangement, and a world in itself. 'The Heart Has Its Reasons' features a selection of important sculptures and drawings from the artist's oeuvre spanning from 1949 until 2009 and explores themes central to her practice. The motifs that unify the presentation (the couple, the paired form, the house, the bed, landscape and human anatomy) are grounded in the dynamic interplay between the binary oppositions – mind and body, geometric and organic, male and female, conscious and unconscious – that animate Bourgeois's work as a whole. Above all, this exhibition speaks about Bourgeois's need for love, the 'polar star' she could not live without.

Louise Bourgeois
Exhibition 'The Heart Has Its Reasons'
Hauser & Wirth, Tarmak 22, Gstaad - Switzerland
Until March 31st 2021



Louise Bourgeois
The Couple
2007-2009
Cast and polished aluminum, hanging piece
154.9x76.2x66cm / 61x30x26 in



Louise Bourgeois
Lair
 1962
 Plaster
 30x 45.7x37.6 cm / 11 3/4x18x14 3/4 in



Louise Bourgeois
Brother & Sister
 1949
 Bronze and stainless steel
 165.7x76.2x43.2cm / 65 1/4x30x17 in



James Koch, Tarmak 22, Gstaad, Switzerland 2021



Louise Bourgeois
 Untitled (No 7), 1993
 Bronze, silver nitrate patina, 12.1x68.6x43.2cm / 4 3/4x27x17in



Louise Bourgeois
 Lair, 1986-2000
 Lead, hanging piece, 109.2x53.3x53.xcm / 43x21x21 in



View from the Tarmak 22 space, Gstaad, Switzerland 2021



Louise Bourgeois
 Eyes
 2001
 Bronze, golden brown patina, and electric light: a pair
 One eye: 99x137.1x147.3cm / 39x54x58 in
 2nd eye: 86.3x147.3x121.9cm / 34x58x58 in

NOT VITAL

*‘I am constantly searching and finding, so that I am
able to bring my SCARCH projects to life’*

Mart Engelen: You were born and raised here in the Lower Engadin. Why did you buy Schloss Tarasp?

Not Vital: First of all, I have seen it all my life. You can see it from practically everywhere in this part of the Engadin. I didn’t visit it much when I was young. I had been in the castle only twice during my youth because we didn’t use to go to the other side of the valley. The reason for that is that my home town, Sent, has traditionally been Protestant and the people on the other side of the valley are Catholic. So there was a big division between this part of the valley and the other.

ME: So the other part, with the castle, is Catholic and this part is Protestant?

NV: Correct. Even when I told my mother, who was 100 years old at the time and just before she passed away, that I might buy the castle, she said, “You can’t”. I said, “Why not?” “Because you’re not a Catholic.” I knew it had been for sale for many years; it was put on the market in 2005 and they tried to sell it for an enormous price at the time. Since no one was interested, the price went down significantly and then four years ago, in 2016, I was able to acquire it.

ME: It was for sale for eleven years!

NV: Indeed. It’s kind of bizarre that it took so long.

ME: But your mother said you couldn’t buy it. [smiles]

NV: Yes, that was her first reaction. But my nephew came here one day and said to me, “Listen, do you know how much the castle is being sold for?” And he told me, so I said, “Let’s go”! [smiles] It’s not only the castle, it’s also all the surrounding area. There is a park and a lake.

ME: Yes, I remember I saw your sculpture ‘Moon’ floating in the icy snow-covered lake below the castle when I passed it on my way back from Austria last year. What does Schloss Tarasp actually represent for you?

NV: It’s history. It was built in 1040 and is nearly a thousand years old.

ME: So it’s very important for you as heritage for the region.

NV: Well, you know, the thing is it would have been a ruin, just like all the castles in Engadin. But because of its phenomenal position, it was bought in 1900 by a German industrialist named Karl August Lingner.

ME: Lingner?

NV: Yes, Lingner had invented Odol: one of the first and most successful mouthwashes. He made a fortune with Odol and when he came to Tarasp for a vacation in 1900 and saw this ruin, he bought it. It took about sixteen years to renovate it. The castle had been in foreign hands until 1803, when Napoleon gave it back to Switzerland. At the time, the Engadin was an extremely poor region. And when Lingner bought it in 1900 he spent an enormous amount of money to restore it. In fact, it was one of the first places in this region to have electricity. In his will, he named Friedrich August III, the King of Saxony, as an heir to the castle. But Friedrich didn’t accept it. So, after Lingner’s death, Duke Ernst Ludwig von Hessen inherited the castle and the von Hessens subsequently owned it for about a hundred years. The other day, I was doing some research and discovered a tragic story. I found out that the Duke had two sons and the eldest son flew with his whole family from Frankfurt to London to his brother’s wedding in England. His wife was pregnant and probably gave birth on the plane. They tried to land in Brussels but were unable to because of the weather, so they tried to land in Ostend but the plane hit a chimney and the whole family died.

ME: When was this?

NV: In 1937. So that part of the family was gone in a moment. I’m always interested in knowing the whole history of a place.

ME: We are currently living in a very interesting period. Normally, you are always travelling, but you are in your own lockdown and have been here in the Engadin for ten months now.

INTERVIEW AND PHOTOGRAPHY BY MART ENGELN
SENT, SWITZERLAND 2021



NV: Yes, I was travelling all around the world at the beginning of last year. I was in Chile, Brazil, then in the Philippines and Indonesia and I then came back here, since when I have simply been staying here. And it's very unusual for me to spend so much time here.

ME: And you love it?

NV: I like it very much. I was reading Alain de Botton the other day and he says that it's OK to feel not OK right now.

ME: [smiles]

NV: But that's really how it is!

ME: Does it inspire?

NV: Well, I am now really using this studio here; which I rarely did before. I originally built it more as a concept. It doesn't have any windows because, as you can see, the view is too beautiful and would be too distracting, right? I never really used it until now. And now I am using it, simply because I am here.

ME: So when you get out of this studio, you get your present: this wonderful paysage.

NV: Yes, the landscape is part of the architecture of the village. Traditionally, houses don't have big windows here. Engadin houses, which are some of the most phenomenal Alpine architecture, never have big windows to look out. If you want to be outside, you simply go outside. Otherwise you are inside. The reason for building small windows is also practical: they had to insulate themselves from the extreme cold. If you go to the village of Ardez you will see fantastic examples of this kind of Alpine architecture.

ME: And I assume in the summer it gives you shade and it's cool inside.

NV: Yes, but you know we never really have hot summers here.

ME: Now back to the present. For the moment, you have two exhibitions running in these unprecedented times, one in Salzburg and one in London.

NV: Yes, the one in Salzburg is in the Museum der Moderne and is called 'IR' (which means 'going' in my native Romansch) and focuses on the notion of nomadism in my work. And the one in London is at Galerie Thaddaeus Ropac and showcases portrait paintings.

ME: Is the one in Salzburg still on?

NV: Yes, it's going to be on until the summer.

ME: OK, so let's hope that it will reopen and we can visit the exhibition.

NV: Yeah, I think the opening was supposed to be on 22 January but that's not going to happen. And my exhibition at Thaddaeus Ropac was scheduled to open two days ago but London is in lockdown, so we are waiting.

ME: And you cannot travel?

NV: No, I cannot really travel, which is fine too. I went to Salzburg by train to install my exhibition. Maybe one day we will be able to fly again but it's also great not to. We actually have an airport here in the Engadin, in Samedan. It's the highest airport in Europe. And in fact, it's possible to reach quite a few destinations from here; last summer I went to Italy and Greece. Now, my idea is to fly from here to London to see the exhibition once it can open and then to come back. I mean it's quite phenomenal to live here, I love to leave and come back.

ME: I am also interested in the wonderful show of your sculptures at the Yorkshire Sculpture Park in Wakefield in 2016 and the 'SCARCH' exhibition at Hauser & Wirth in Somerset last year. [A conflation of the words sculpture and architecture, SCARCH transcends the boundaries of both formal terms, creating immersive, site-specific structures that provide a sense of wonder by means of alternative perspectives.] I think, these are two extraordinary locations for an artist to show his work, especially sculptures.

NV: Yes, you're right, especially sculptures.

ME: Is there a difference between these two?

NV: Of course. You haven't seen the shows?

ME: No, unfortunately not. I wanted to go to the one in Somerset last year but we were already in the first lockdown. But it looked very impressive on the internet.

NV: The Yorkshire Sculpture Park is very, very large. It's quite isolated

but actually so is Somerset. Somerset is rather far from London but it has something special about it, and that is why it attracts so many people. What's great about Hauser & Wirth in Somerset is that the gallery and place have generated a myth and so people hear of it and travel there to see it in person. The number of visitors every day, just before corona, was enormous. And what was really great about the exhibition was the possibility of showing my more architectural works at Hauser & Wirth. And that was a premiere. The gallery also published a book entitled SCARCH, a survey which brings together my architectural projects all over the world for the first time. This was also the first time I had this opportunity to show this group of works. It was really great.

ME: If we think about the current situation, do you think we are on the verge of a new era after this pandemic?

NV: At least for a while, things have to change. Just yesterday I thought about how it would be if I would just take a plane and go to Spain or Indonesia. That idea is far away right now. We won't travel at least for a while and I believe the way in which we travel will change. I have land on an island in Greece and actually have to go to Athens to sign for the transfer of ownership. One of my assistants suggested to drive there the other day. Driving from here to Athens sounds crazy - but that's actually how we used to do it!

ME: That sounds super cool!

NV: You can go through Macedonia and so on. So this is probably the way we'll travel for a while, by land. Actually, we're kind of going back to how things were in the 1970s. And when I told this to a friend of mine who is 75 or 80 years old, he said. "Of course, we also did that. You know, it's not unusual to travel in this way."

ME: By the way, as a world traveller, with all these installations all over the globe, are you curious to revisit these places and absorb the new sentiments and impressions when everything becomes kind of normal again?

NV: When I started all these architectural projects, I was in Africa. I was in the desert in Niger, which is phenomenal. I didn't want to leave but after some time I had to because of revolutions and so on. So I moved on. You have to adapt to the situation. Now it's just kind of the opposite. You can't go, you have to stay.

ME: Are you positive about the future in that way?

NV: Of course!

ME: What kind of new projects do you have in mind?

NV: The next one is going to be the Architecture Biennale in Venice.

ME: This year?

NV: Yes, it was supposed to be last year but now it will be this year. I am going to have an installation in the church of San Giorgio Maggiore and I am very excited about that. I am going to show an iteration of 'House to Watch the Sunset', which is a global project (I want to build one on every continent). It will be shown at San Giorgio and after that it will travel to the South Pacific to the island of Fangasito in Tonga, where it will find a permanent place.

ME: If we talk about SCARCH, Sculpture and Architecture, is there a way that architecture is sometimes more influential than sculpture or the other way around? How does it work?

NV: Well, it's a flow really, and that's why I combined the two words to form one. In a way, one discipline almost feeds the other. People, me included, always ask why I need all these remote places. I am constantly searching for them. The thing that I found out is that if you make a sculpture, make a painting or make a house, it's kind of the same. The construction - in German we call it 'Aufbau' - is the same. If you paint you need canvas, with sculpture you need stone or bronze or some other material. But the difference with architecture is that you need land to build on. So that's why I am constantly searching and finding, so that I am able to bring my architecture projects to life.

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Castle of Tarasp, Fundazium Not Vital,
Switzerland 2021



Not Vital during his exhibition 'Poles' at Galerie Thaddaeus Ropac, Paris 2017



Not Vital in his painting studio in Sent, behind him a group of works on paper, Switzerland 2021



Not Vital's hats, 2021



Not Vital in his office with various models for upcoming projects, Sent 2021



Not Vital in his studio, behind him a map of the world with his various SCARCH (sculpture-architecture) projects as well as two sculptures (Sitting on my face, 1999 and Pole Animal, 1982), Sent 2021



Photographs and invitation cards of Not Vital's exhibitions in his house in Sent



Not Vital inside his painting studio, Sent 2021



Exhibitions:
Museum der Moderne, Salzburg
Not Vital. IR
Until 13.06.2021

Galerie Thaddaeus Ropac, London
Not Vital Paintings
Opening following current lockdown

*Not Vital's painting studio in Sent, his bathtub and a wall
covered with a large group of works on paper, 2021*



Alpine

STORIES

Photographs and text by Mart Engelen
All images © Mart Engelen

GSTAAD PALACE

The first time I visited Gstaad was more than forty years ago. I was a young law student in Utrecht, the Netherlands, and Michael, a fellow student and fanatical skier, suggested a short skiing holiday in Gstaad. So we hopped into my old Renault 4 with summer tyres (remember, I am talking about the late 1970s) and set off towards the Swiss Alps. On the way, Michael asked to make a stop in Montreux. I said, “Why?”. “Well,” he said, “I love to play roulette and I hear they have a wonderful casino in Montreux, so I can make some extra pocket money.” We stopped in Montreux and, of course, in a split second, he had lost all his holiday money. In Gstaad we managed to rent a room from an old farmer in a beautiful ancient chalet on the ski slope. At night, we went to the famous GreenGo nightclub in the Gstaad Palace, which really was an incredible place, filled with the rich and famous of the day. It was like a Swiss chalet version of Studio 54 in NY. And now, after all this time, I was checking in at this majestic fairy-tale palace. Nestled on a hill, the Gstaad Palace overlooks the beautiful town and offers breath-taking views of the Swiss Alps. Right away, my beautifully refurbished but cosy junior suite gave me a home-away-from-home feeling. This luxury icon opened in December 1913 and has been

owned and managed for over eighty years by three generations of the Scherz family. Guests are treated like members of the extended family. Big names who have checked in have included Liz Taylor, Richard Burton, Sophia Loren, Grace Kelly, Roger Moore and Madonna and many others have spent a great deal of time here. The Palace, like Gstaad itself, is opulent but never ostentatious. There is plenty of people-watching, but it is never cheesy or nouveau riche.

As a guest, you have absolutely no need to leave the property because The Palace provides fine dining in five restaurants and its numerous amenities include the GreenGo nightclub, the 1,800 square metre Palace Spa and indoor and outdoor pools.

We enjoyed an extraordinary dinner at the hotel’s Le Grand Restaurant; the appetizers ‘Paccheri alla gricia’ and ‘Vitello tonnato’ were a perfect combination with the main course, a superb ‘Poussin rôti au four, variations autour de la carotte et pommes duchesse’. Another night we went for real Swiss cuisine, opting for the fantastic Champagne truffle fondue in La Fromagerie, which, by the way, had been a two-storey bunker where the Swiss government hid a large portion of the country’s gold reserves during World War II.

TEXT AND PHOTOGRAPHY BY MART ENGELN



*In collaboration with Hauser & Wirth, Gstaad Palace presents
on its façade, Martin Creed's neon installation, Work No.3485
EVERYTHING IS GOING TO BE ALRIGHT, 2020-2021*



Balcony, Junior Suite, Gstaad Palace, 2021



Lobby Bar, Gstaad Palace 2021



Terrace, Gstaad Palace 2021



Bedroom, Junior Suite, Gstaad Palace 2021



Lobby Bar, Gstaad Palace 2021



Gstaad Palace, 2021



Children's playroom, Gstaad Palace 2021



La Fromagerie, Gstaad Palace 2021



Clockwise:

Entrance, Gstaad Palace 2021

Sophia Loren at the Gstaad Palace, 1956

*Nightclub GreenGo,
Gstaad Palace 1970's*

*For KJ, Collection of matchboxes,
Lobby Bar, Gstaad Palace 2021*

*Nightclub GreenGo,
Gstaad Palace 1970's*

*Richard Burton leaving Nightclub
GreenGo of the Gstaad Palace, 1970's*

SUVRETTA HOUSE

Much-loved places like Zermatt with its enchanting Matterhorn, Courchevel offering superior skiing fun in France and fashionable Madonna di Campiglio in Italy remain popular destinations for winter sports. But there is one place that successfully mixes the cocktail of perfect snow, sun and the presence of the happy few: St. Moritz. Officials say it has more than three hundred sunny days, and for sure it has the most beautiful nature, polo on the frozen lake, the famous Cresta Run, incredible classic car events and blue-chip art galleries. But even now, although many events were cancelled because of the current pandemic, the hotels have managed to stay open during this winter season. St. Moritz has been able to offer its guests a safe haven of tranquillity thanks in part to the 'splendid isolation' of the Engadine valley, protected by mountain passes at a height of over two thousand metres and its many glaciers. In short, the access routes won't easily be blocked by mobile homes and nor does it have a public which likes to express itself raucously as happens in many Austrian ski resorts. For more than a century, the Suvretta House has

towered proudly above the Suvretta residential area. This giant landmark is a haven and refuge for families, many of whom have been coming here for several generations. When the sun disappears behind the Piz Nair (3,350 metres high), the staff of Suvretta House, fifteen hundred metres lower down the mountain, put logs in the man-sized fireplaces. While the glamour-loving guests of the Badrutt's wear their fur coats inside the hotel as well as outside, the low-profile winter guests of distant Suvretta House only wear their furs outside. The Suvretta House stands as firm as a rock even after a century, thanks to generous investment in every room and the hotel's other areas. It will be no surprise that over the course of decades to the present day this 'Grand Dame' of the Swiss Alps has hosted and still hosts many celebrities from the worlds of the arts, film, politics and business. You can't go wrong: led by the charming Esther and Peter Egli, the hotel's friendly staff offer impeccable service, top-notch amenities and great cuisine (14 GaultMillau points) featuring French and seasonal specialities by Head Chef Fabrizio Zanetti.

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View of the Suvretta House, 2021



Cocktail hour at the Suvretta House, St. Moritz 2021



Side view of the Suvretta House, St. Moritz 2021



Room with a view, Suvretta House 2021



Esther & Peter Egli, Suvretta House 2021



Lino enjoying a morning drive in the Suvretta House Bus, St. Moritz 2021



Executive Chef Fabrizio Zanetti of the Suvretta House, 2021



Lobby, Suvretta House, St. Moritz 2021



Suvretta House, St. Moritz 2021



Fabulous view from the lobby, Suvretta House 2021



Pool, Suvretta House 2021



Arrival by night, Suvretta House, St. Moritz 2021



Suvretta House Curling Club, 2021

Grand Hotel des Bains Kempinski

The first tourists were not attracted by the mountaineering or the skiing; they came for the carbonated and iron-rich Mauritius spring after the famous physician Paracelsus spread its renown far beyond Switzerland. The Grand Hotel des Bains was built directly next to this, the highest-altitude therapeutic spring in Switzerland, in 1864. The hotel received its first renovation less than twenty-five years later and the two towers were added in 1905. In those days, St. Moritz was already one of the most exclusive destinations in Europe although guests, attracted by the spring, only came during the summer months. Today, the Grand Hotel des Bains Kempinski is an elegant, contemporary hotel welcoming sports lovers and leisure travellers throughout the year to its 184 rooms and suites and 29 spacious residences with one to five bedrooms which offer luxurious living, individual design

and space for a private retreat. The three award-winning restaurants offer culinary delights: Les Saisons for Grill & Dine, Enoteca (14GM) with the best the region has to offer and the gourmet restaurant Ca d'Oro (1 Michelin star, 17GM) with Mediterranean cuisine. And, of course, there is the 2,800 square metre Spa, which offers relaxation with Alpine flair with healthy, purifying water from the Mauritius spring. Last but not least, thanks to its perfect location at the foot of the Signalbahn cable car and the legendary Hahnensee ski-run, guests can ski to and from Corviglia and the Corvatsch ski area, while cross-country trails and walking paths through the hotel's huge park lead directly to the lakes, forests and idyllic valleys of the Engadin. Standing in front of this gigantic iconic building in a winter wonderland, you really feel you have landed in a picture-perfect location in a Leo Tolstoy novel.

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Façade, Kempinski Grand Hotel des Bains, St. Moritz 2021



Entrance hotel, St. Moritz 2021



Lobby, Kempinski Grand Hotel des Bains,
St. Moritz 2021



View of the park, Kempinski Grand Hotel des Bains, St.Moritz 2021



Fumoir, Kempinski Grand Hotel des Bains, 2021



Alpine view, Kempinski Grand Hotel des Bains, St.Moritz 2021



Artwork, Lobby, Kempinski Grand Hotel des Bains, 2021



*Andrea welcomes every guest,
Kempinski Grand Hotel des Bains, 2021*

Bernina

GRAN TURISMO

Being a classic car lover for many years, it was a great pleasure and privilege for me to be invited to highlight the 2020 edition of the Bernina Gran Turismo. It was wonderful to be among all the petrol-heads and their cars at the Grand Hotel des Bains Kempinski in St. Moritz, which hosted many of the participants and was also where all the cars were presented before proceeding to the Bernina Pass for the hillclimb. The Bernina Gran Turismo has enjoyed the highest international reputation for years and is considered one of the best events worldwide. The hillclimb celebrates the legendary Bernina Races which took place during the International St. Moritz Automobile Weeks in 1929 and 1930; the first was won by Hans Stuck and the second by Louis Chiron. The 2020 Edition of the Bernina Gran Turismo took place despite the exceptional circumstances of Covid-19 and, with 80 vehicles, the starter field was fully booked. Sadly, it had to be a visitor-free event and, due to travel restrictions, there were no participants from overseas and only a few journalists were permitted to attend. Nevertheless, the drivers were able to enjoy the race. It was truly wonderful to see this hillclimb race on 5.6 kilometres of a closed road along the Bernina Pass, from La Rösa up to the Bernina Hospiz. Pure adrenaline in an inimitable Alpine setting with so many exceptional, rare and high-quality vehicles including a 1929 Bentley 41/2 Litre, Porsche 550 Spyder, 1957 Lotus Eleven, and a 1961 Ferrari 250 SWB.

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Car talk at the paddock, BGT 2020



Alexander Vonow, Alfa Romeo 6C 2500 SS Corsa 1939



Left and Right: Christian Klainguti, Lotus Eleven 1957



Presentation vehicles Bernina Gran Turismo 2020,
Kempinski Grand Hotel des Bains, St. Moritz



Fritz Kaiser, Porsche 550 RS Spyder 1956



Kuno Schar, Abarth – Simca 2000 1965



Stefan Johansson, Saab V4 Montecarlo 1967



Andreas Halusa, Ferrari 250 SWB 1961



Werner Pircher, Alfa Romeo 2000 GT Veloce 1975



Alexander Kaiser, Porsche 356A 1600 1959



Roman Curiger, Shelby GT 350 1965



Lobby, Kempinski Grand Hotel des Bains St. Moritz 2020



Thomas D Meyer, Jaguar XK 140 OTS 1957

#59 Magazine

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Printed by
VHP Drukkers
Heemskerk, The Netherlands

Special thanks to:
Lino
Vacheron Constantin
Christine Barnaud
Aude Noverraz
Matthieu Villers
Mason Rose
Jolien Alferink
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On the cover:
Picasso leaving exhibition in Vallauris, 1953
Photo by André Villers, ©André Villers

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SUITE 59 GALLERY
AMSTERDAM · THE NETHERLANDS

SURINAMEKADE 13 1019 BH +31 654937301 INFO@SUITE59.NL WWW.SUITE59.NL

Palermo, Italy 2015
Artist: Mart Engelen
Medium: Archival pigment print
Dimensions: 75 x 100 cm
Edition: 5
Price on request



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